

# The Role and Importance of Choreography Education for Children with Disabilities

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## ABSTRACT

This article examines the choreographic education of children with disabilities and the attention paid to it by the state. The importance of developing the ability of children with disabilities to be in creative relationships with peers and adults was shown.

**KEYWORDS:** *disability, choreographic education, plastic movements, music, experimental performance*

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## INTRODUCTION

In the new Uzbekistan, which is rapidly developing, the human factor is a priority in our social life. Today, conditions and opportunities have been created at the government level to meet all its needs and requirements. In particular, the attention paid to people with disabilities, especially children, is extremely high. The work of specialists in the field of attracting them to the life of society, bringing them to a higher level of social life, strengthening their health, mobility, physical activity is gaining momentum. Such effective theoretical and practical work, of course, does not fail to yield results.

## LITERATURE ANALYSIS AND METHODOLOGY

In the works of VS Rakhmonova, N.Musaeva, D.A.Nurkeldieva, R.Sh.Shomakhudova, M.P.Khamidova, M.F.Khakimova the problems of Uzbekistan in the profession for children with disabilities are reflected.

## DISCUSSION

Today, education has reached a new stage of development, with education taking precedence over upbringing. To be more precise, education was a process that had existed for many years, but until recently was not separated as a separate link, but was accompanied by learning. There are many programs, textbooks, books, scientific articles on how to teach in modern education. But, unfortunately, most of these works are dedicated to the most ordinary children who participate in music and sports schools, various ensembles and groups, studying in secondary schools. However, the rest of the children, who are seriously ill and have been diagnosed as "disabled children" since childhood, are also members of this society and they also need attention and special education.

“As of January 1, 2019, about 710,000 people with disabilities are officially registered in Uzbekistan. 101,000 of them are children with disabilities under 16 years old. As of 2019, of the nearly 710,000 people with disabilities, 609,000 are over the age of 16, and only 10 percent have higher education” [1].

At present, there are 86 specialized boarding schools for children with physical or mental disabilities in the country. There are 21 sanatorium-type boarding schools. 16 of them are located in Tashkent. To date, choreography has not been taught at all in special schools.

Developing the ability to interact creatively with peers and adults in children with disabilities (including in active joint activities in preparing them for events) is extremely important to help develop individuality and creativity. It is necessary to contribute to the acquisition of positive social experience in the process of dance lessons and children's creative activity, to develop children's communication skills through dance games, to form a stable motivation to express themselves both on stage and in life by stimulating creative activity. Naturally, the ability of a child with a disability to enter the life of society, to communicate with the world around him, is formed as a result of these actions.

“In order to solve emotional and volitional problems, it is important that the child interacts naturally with other children during the dance, without having a negative communication experience. Even children who never allow themselves to be touched hold each other's hands while dancing. As they dance, everyone looks at each other and makes certain movements. Gradually, children learn to coordinate their movements with other people's movements, and then the dance becomes more orderly and rhythmic” [2].

Dance is an art form created in artistic images through rhythmic, precise and continuous changes of plastic movements and expressive positions of the human body. Dance is inextricably linked with music. The emotional and figurative content of choreographic movements is closely connected with the musical tone and rhythm.

“Choreography for children with disabilities is a specific area of their development and correction, in which there are positive changes in the mental, physical and social parameters of personality traits and qualities” [3]. Full formation and development of mental, physical and social parameters in a child with disabilities revealing its creative aspects in a row requires great skill, strong knowledge and experience from the teacher-educator.

“Teachers have a difficult task: on the one hand, to create a developing environment for a child with a disability, on the other hand, to help him learn to behave adequately despite the ever-changing situation. The structure of the dance, a clear example of which is external support for the child's personal behavior.” [4] In this process, it is important that the

educator and the child with a disability are prepared to perform the same task. A dance is a stage work, and for its performance, a wide area that is naturally comfortable for free movement is important.

“Any work of art should excite the audience, make it a partner of the movement, sympathize with what is happening on stage. The artist is the assistant choreographer in performing this task. The choice of tools he uses depends on the genre of the work, its style, the background of the idea. The choreographic genre requires a free stage space that is not filled with unnecessary objects. The artist must take this into account in his work. But the style of the work, its character, and even the individual manuscript of the choreographer must be taken into account.” [5] Consequently, the artist takes into account the size of the stage, technical and lighting equipment, complements his creative concept with its capabilities, the speed of changing the decorative design, the height of the grille, the number of obstacles. All of these conditions are reflected in the stage plan, which is usually used by the artist and choreographer” [6].

40 years ago, Liliya Sevastyanova organized the first experimental performances on the stage together with a group of young people with disabilities, setting up the studio "Lik". His team now unites more than 30 people. These are professional actors, young studio staff, as well as about 20 disabled people with severe physical and mental illnesses: blind, deaf and dumb, wheelchair users, cerebral palsy, mental retardation syndrome, growth defects and more. (7 to 40 years old). Teamwork is always based on innovation and research. The artist today intuitively searched for the stage language, which has a modern form, to make the works understandable to the viewer, immersed in essence. It was the experience of improvisation and the focus on spirituality rather than physicality in art that allowed the Movement Theater to carry out creative and educational work with people with disabilities in recent years. The themes and names of the performances “I Dream of Walking ...” (2004), “Rainbow Festival” (2005), “Improvisations on Life Themes” (2006) were not invented, but taken from real life. The choreography of the performances is also not specially structured, but rather improvised in the dance process, symbolizing the inner unity and interaction of the actors and the disabled, and when the speech is integrated into the gestures and movements.

On December 14, 2021, on the occasion of the International Day of Persons with Disabilities, the Uzbek State Russian Drama Theater hosted a performance of "Dance Performance" by the Lik

Movement Theater on the occasion of the International Day of Persons with Disabilities. It should be noted that the role of this theater-studio in increasing the activity of children with disabilities in society through the art of choreography.

“Inclusive Education and Children with Disabilities UNICEF Advanced Education in Inclusive Education is making a positive difference in the lives of children with disabilities. In 2007, 4,000 digital hearing aids were distributed to children. For this purpose, specialists of the Republican Pediatric Center diagnosed 2338 students of specialized boarding schools in Jizzakh, Bukhara, Kashkadarya, Fergana, Andijan, Khorezm regions, the Republic of Karakalpakstan and Tashkent.”[7]

Employers who employ people with disabilities at the expense of the State Fund for Employment Promotion will receive a subsidy of 1.5 times the BHM per employee for 6 months (405 thousand soums). how much subsidy is allocated.

Dance is actually an important factor in determining the process of shaping a person. It is a form of mass art that is open to all. As a result of the use of dance in education, the main task for the practicing educator is to compile a list of lessons consisting of systematic actions. Under the leadership of Professor of the Uzbek State Academy of Choreography Ravshan Jomonov, Shahzoda Khudoynazarova, a teacher at the Department of Choreography, won a grant project announced by the Ministry of Innovation Development of the Republic of Uzbekistan. is the focus of the government.

## CONCLUSION

There are many opportunities and conditions created by the government and the state for people with disabilities, especially children. The important thing is that the focus is on finding your address and owners. The most sensitive aspect of education and upbringing is that choreography plays a special role in enhancing communication with the environment.

Thanks to choreographic education and upbringing, students of special schools specializing in children with disabilities will have a common aesthetic and

dance culture, while the development of dance and music skills will help them to understand the art of professional choreography more delicately.

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